



# The R. A. M. Club Magazine.

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## Musical Matters in England.

BY ADOLPH SCHLOESSER.

An article of mine under the above title having recently appeared in the "Musikalische Rundschau," a musical magazine published in Munich, I have been requested to give its gist in a short summary in the R.A.M. Club Magazine. The object of the article in question is to prove that English music can no longer be ignored on the continent. Progress in this country in every branch of our art, creative as well as executive, has been so remarkable during the past 50 years that it is high time to recognize, acknowledge, and do due justice to the eminent works by



native artists, who have contributed to raise the importance of English music. I have sketched the advance of what I have seen and heard with my own eyes and ears during a residence of nearly 53 years in London.

I start with the numerous Choral Societies in London and the provinces, and the great Festivals in Birmingham, Leeds, Norwich, Bristol, Sheffield, Gloucester, Worcester, etc., mentioning especially the Yorkshire and Lancashire contingents, which have perhaps no rivals abroad, and would create a sensation anywhere by the volume of sound, light and shade, rhythm and accents and devotion to their work. I quote of course the first performance of that masterpiece "Elijah" which Mendelssohn wrote for Birmingham and conducted on 26th August, 1846, hardly a year before his lamented death in 1847.

I refer next to Church Music and the high position it always occupied in the service. First-rate organists, soloists and choirs are in all cathedrals, notably in St. Paul's and Westminster, and if asked to what particular class of music the public leans, I would unhesitatingly say to sacred music, a performance of the "Messiah" or "Elijah" being always a draw, though there are some more modern works, "The Golden Legend," "The Dream of Gerontius," and others which are also great favourites. Some of the most prominent composers are invited to write sacred or secular works for our great festivals, whose committees rival each other in presenting interesting programmes. Amongst living composers I would quote Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Sir Edward Elgar, Dr. Cowen, etc.: of the past, Sir William Sterndale Bennett, Sir George Alexander Macfarren, Sir Arthur Sullivan, Goring Thomas, etc. It may interest the members of the Club to see what no less a man than the great Dr. Hans von Bülow wrote about Sir George Macfarren in a letter to the "Signale,"\* dated 11th November, 1877, Glasgow. "The present Nestor representative of English music is undeservedly far less known than his predecessor Sir William Sterndale Bennett, who died in 1875, the friend of Mendelssohn. The readers of the 'Signale' can find in Fétis or Mendel † most interesting biographical details of Sir George Macfarren and a catalogue of his numerous works. It will suffice to say that he succeeded Bennett as Principal of the Royal Academy of Music in London and as Professor of Music at the University of Cambridge, that he was born in 1813, that since 10 years he is blind, that he must dictate all his new compositions, and above all that

\* "Signale für die Musikalische Welt," published in Leipsic, founded in 1842 by Bartholf Serff.

† Compilers of celebrated Dictionaries of Music and Musicians,—Fétis in French, Mendel in German.

he is an author who can no longer be ignored on the continent. He is perhaps a less finely polished musical nature, but to me personally more sympathetic, because healthier, more muscular, more sanguine and richer in colour than Bennett. Here is nothing hysterical, small or sickly; marked expression, concise form and a pronounced individuality, not without originality. Though English, by contrast to Bennett I am inclined to call him Scotch composers and musical savants."

In the original article I here quote the most eminent British composers of the day, giving the chief works of each, which is however needless to repeat, their names and careers being too well known. At the beginning of this paper I treated of Church music in general and of the Festivals in the provincial towns without alluding to London and its neighbourhood. In the metropolis the Royal Choral Society at the Albert Hall, under the direction of Sir Frederick Bridge, the well known organist at Westminster Abbey, heads the choral societies for the exclusive performances of Oratorios, Masses and Cantatas; the Bach Choir, which does not cultivate Bach only; the Handel Society, the Westminster Choral Society, the new London Choral Society, and many other minor societies. In the suburbs there are countless similar ones, with and without orchestra, Glee Clubs, Madrigal Societies, etc.; it is impossible to quote the names of all, they have their regular practices, rehearsals and concerts, and rival each other in the number of executants as well as in arranging their programmes, and many of them attack large, important works with more or less success.

Now as to the Orchestral performances. The Philharmonic Concerts were formerly the only Orchestral performances; various other societies were formed, but owing to insufficient support they eventually collapsed. The celebrated Saturday Concerts at the Crystal Palace were instituted under the direction of August Manns (now Sir Augustus Manns) who gradually raised them to so high a pitch of excellence that every Saturday saw a regular pilgrimage to Sydenham. The Orchestra, under the brilliant conductorship of Manns, attained an ensemble which was almost a revelation to the audience and to which it certainly was not accustomed.

For years the Philharmonic had only *one* rehearsal for each Concert; if I am not mistaken it was Wagner, when he was engaged as conductor for the season of 1855, who insisted on *two* rehearsals; but even two rehearsals are not sufficient for modern works, that bristle with difficulties, though the English Orchestral players are first-rate readers at sight. Manns had the rare advantage of having his army at his disposal almost every day, hence the superiority of his performances in the smallest details. Since



about 11 years the Orchestral Concerts at the Queen's Hall have been instituted under Henry Wood, a young artist, full of fire, vigour, and enthusiasm, who has gradually become a first-rate Conductor. The taste for Orchestral Concerts has enormously increased amongst the music loving public, in proof of which I need only mention the Richter Concerts, London Symphony, The Sunday League, Albert Hall, Stock Exchange, Royal Amateur, Strolling Players Concerts, while dozens of others in the outskirts of suburbs are so numerous that I refrain from quoting any more of them. Owing in fact to the spreading of Orchestral Concerts the Crystal Palace Saturday functions had to be discontinued, but Sir Augustus Manns can now rest on his well-earned laurels, having done more for British composers than anybody else, except Carl Rosa, who for many years was the director of the Carl Rosa Opera Company and encouraged native musicians by commissioning Mackenzie, Stanford, Thomas, Cowen and MacCunn, to write dramatic works, which were efficiently produced in London and the provinces. I must not forget to mention that Manns had the good fortune to be assisted by George Grove, secretary to the Crystal Palace, an ardent music lover, full of enthusiasm, who regularly wrote the brilliantly clever analytical programmes of the Concerts, for the elucidation and instruction of the public. Manns brought out a great many works by native composers and was the best friend of young talented writers, Sullivan, Parry, Stanford, Mackenzie, MacCunn, German and a host of others, being strongly supported by him, and to many he gave a first hearing at Sydenham. English art can never be sufficiently grateful to him for his most valuable help.

Chamber Music was cultivated with energy especially at the Monday and Saturday Popular Concerts, which however are also now defunct, but besides many private organisations Broadwood's have now instituted Concerts devoted to that important branch of music. The large and ever increasing number of foreign artists, vocal and instrumental, who flood town during the season with their Concerts is well known. My original article now treats at some length of the principal Musical Schools, the Concert Halls, and the great Publishing Houses, but space will not permit my dwelling longer on these subjects.

But I must quote the one blot on English musical matters, a most important one: the absence of a National English Opera House, which in my opinion is nothing short of a national disgrace; this essential branch—dramatic music—is only to be heard during a short time in the season, at prohibitive prices of admission to the public at large. There are capital vocalists to be heard in German, Italian and French, of which the majority of the audience hardly understand a word, but it is fashionable! the upper ten patronize Covent Garden, which is nothing but a speculation, and a

very good one too, on the part of the syndicate and the directors of this smart society function—it is nothing else—and pays them very well.

When will that dream of all musicians, a National Opera, be realized? There are plenty of English literary men to write a libretto, composers, vocalists, instrumentalists, scene painters and all the rest of it, to produce fine works, well performed and staged. Is there no capitalist, if the Government will not support the scheme, who might make his name almost immortal, by supplying the necessary funds for such a project? From this point of view, England is far behind any other nation and I go so far as to say that as long as this important feature in music does not exist England cannot be classed amongst Musical Nations, though she excel in all other branches of Musical Art.

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## Our President for 1905=6.

Myles Birket Foster, eldest son of the celebrated water colour painter, was born in London on November 29th, 1851. He early displayed his love for music, but the profession being regarded by his Quaker family, to use his own words, "partly as a form of immorality, and partly as a high road to beggary," he was not encouraged to enter thereon. Instead, on leaving school he was sent to a stockbroker's office, which he made a point of leaving in time to attend evening service at St. Paul's Cathedral daily. This was part of a surreptitious self-education which he found invaluable. He soon convinced his employer that such notes as he took a delight in were scarcely suitable to the Stock Exchange, and having shown him his drawer full of MS. music instead of contracts, etc., he persuaded him to plead with his father to allow him to follow his natural bent. He then studied for two years with Hamilton Clarke, after which he entered the Royal Academy of Music, where he studied composition with Sullivan and later with Prout, pianoforte with Westlake, oboe with Horton, and 'cello with Pettitt.

Mr. Foster succeeded his master, Hamilton Clarke, as organist at the Rev. H. R. Haweis's church, where he says that for two years he looked after the music while Haweis looked after the morals. Then for five years he was organist and choirmaster of St. George's, Campden Hill, and finally for thirteen years he was director of the music at the Foundling Hospital. During this



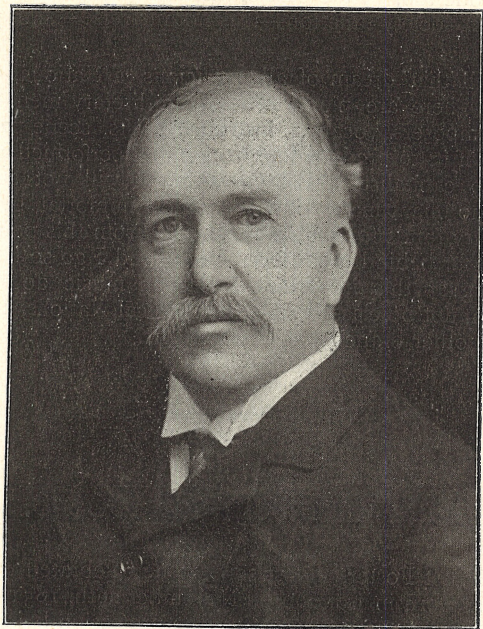


Photo by J. Russell & Sons.

period he also acted as organist to Her Majesty's Opera House, (now the Carlton Hotel), choirmaster to St. Alban's, Holborn, and St. Philip's, Buckingham Palace Road, and was reader and editor to Messrs. Boosey & Co.

In 1893 he gave up all public and private appointments in order to devote himself to examination work on behalf of Trinity College of Music, visiting Australia and New Zealand in 1895, 1900 and 1901, and being therefore the first English musical examiner to visit these Colonies, and travelling throughout South Africa in 1904 and 1905. Amongst other musical honours he holds the Fellowship of the Royal Academy of Music and of the Royal College of Organists and was presented by the King with the Coronation medal. His compositions are mainly for children and schools and for the church. He was the founder of the R.A.M. Club, which has for the second time elected him as President, the first occasion being ten years ago. He has two qualities which ever manifest themselves spontaneously and ensure him popularity, viz., his kindliness and his humour.

## Sir Alexander Mackenzie and Sir Henry Irving.

In a recent number of the *Musical Times* there appeared an interesting interview with Sir Alexander Mackenzie in reference to his connection with the late Sir Henry Irving, from which we make the following extracts:—

I wrote the music for three of his pieces. Unluckily, two of these were *not* among his most fortunate productions; in fact, the gloomy ones seemed always to fall to my share, as you will see. The first was "Ravenswood." In this I attended only the last rehearsal, and found the music practically untouched. Irving told me that he had never had a play so well fitted with music, and wrote me a most complimentary letter to that effect. On the first night—when the Master shot the bull *from the window*—more than a titter went round the house at the heroic action. On the following Monday I went to rehearsal, as I had an idea that the music accompanying the shot rather heightened the absurdity of the situation by reason of a note or two for the trombones which helped to bring the groan of the expiring "Moo-cow" (as Ellen Terry called it) before the mind's eye of the audience. I made my confession, and told Irving that I thought the brass had better be struck out—and this I did, but he only said: "Never mind, Mackenzie, I got the best laugh in the piece."

In connection with "Ravenswood," I remember playing all the music on the pianoforte to him in his room at the Lyceum. When I came to the last picture—where the sable plume is seen lying on the shifting sands—I had the *love motive* which runs through the piece in a triumphant burst suggesting the lovers united after death. Irving asked me what I meant by it. The explanation was that the lovers were not *severed*, as in "Faust," but *joined* in death. He had thought of a *cold, moonlight scene*, indicating misery. At the moment he said nothing, but the next morning I received from him the following charming letter:

Lyceum Theatre,  
15 Feb., 1890.

Dear Mackenzie,

You were right after all. Faust lives, and I hope gets up to Heaven in the second part—Edgar and Lucy, I am sure, go together.

At all events your music will certainly send them there—and the moonlight—on the sea—I shall change to the breaking of the rising sun.

Sincerely yours,  
H. IRVING.

I mention this in order to show that he was willing to take an idea from the musician. The final tableau turned out to be one of the most impressive moments of "Ravenswood."

The last piece in which I was associated with him was "Coriolanus.



While I was in Florence on a short holiday, I received a telegram asking me if I would write the music for it. I willingly agreed, and composed the music in Florence, sending it to London in acts, arriving in time for the first stage rehearsal. I never saw him so keen and restless over any play, and—unlike my previous experiences—I had to alter, add, shorten, etc., up to the very last moment, as he took up one new idea after another. We lived practically for a fortnight in the Lyceum Theatre; and I remember coming home a night or two before the production thinking that my work was quite finished. The next morning I received a letter from him requesting me to write a longer opening to the Senate Scene. In fact, we had a musical rehearsal only an hour before the doors were opened! On that occasion we had a good deal of trouble with the band, especially with the rather indifferent trombonists who persistently played wrong notes at all the rehearsals! On the evening of the production I was in a private box, just above my trombone friends. After the curtain fell, and while we were chatting on the stage, the Chief said to me: "Well, how did your trombones behave?" I replied: "Not at all well—lots of wrong notes!" "*That's why I put you in that box,*" said he; and we indulged in a mutual grin of understanding! It was only a flam on his part, however.

It always afforded me both pride and pleasure to work for Irving: one felt the invisible contact with a great artist. He was ever appreciative, sympathetic, and moreover liberal in his remuneration. On the last occasion that I received a generous cheque from him I remonstrated, saying, "You have given me too much." Ah! think of what you did on those other plays which we did not produce," was the retort.

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## The Society of British Composers.

A new Society has been formed under the above title, with Mr. Frederick Corder as the Chairman of the Committee and Mr. John B. McEwen as its Hon. Secretary, with the object of safeguarding and promoting the interests of British composers, of whom at the present day there is a goodly number, not a few, be it noted, coming from our own Alma Mater. The list of members, which includes several from the R.A.M. Club, is increasing satisfactorily, and it is worthy of mention that the programme of the Musical Association Dinner at the Trocadero Restaurant, on Nov. 21st, 1905, was undertaken by the Society, to the evident gratification of the large company present. It may be of interest to reprint the programme, which was as follows:—

Mazurka, Intermezzo, Romance (from Six Lyrical Pieces for String Quartet), R. H. Walthew (Messrs. Spencer Dyke, Rowsby Woof, T. Morgan, and Walton O'Donnell); Pianoforte solo, Miniature Suite (Allegro, Nocturne, Presto), York Bowen (Mr. York Bowen); Songs, "Geraldine," "Fill a Glass," "When you are old," W. H. Bell (Mr. Marcus Thomson); Pianoforte solos, Two Little Preludes, Valse—

Caprice, Felix Swinstead (Mr. Felix Swinstead); Songs, "Here, in spite of all," "My true love hath my heart," W. Y. Hurlestone (Miss Caroline Hatchard, accompanied by the composer): Scherzo from Quartet in A minor, J. B. McEwen (Messrs. Spencer Dyke, Rowsby Woof, T. Morgan, and Walton O'Donnell).

Concerning the formation of the Society, *Musical News* had the following to say:—

Young composers have in these days many advantages denied to their forefathers, such as Scholarships, Patron's Funds, Promenade Concerts, and the like, but in one respect they are not so well off. In former days those people who professed to be musical, if few in number, took their music seriously, and were prepared to listen to serious music, even if it meant putting their hands in their pockets. They enjoyed hearing Sonatas and Symphonies, and although we of to-day are apt to ridicule them because of an occasional foolishness, due to ultra-conservatism, it is not certain that our laughter is always justified. There is as much pigheadedness—to use an expressive term—in excess as in reserve, and it is quite possible that we are providing food for mirth for our successors. At the present day the number of music-lovers is immensely greater than ever, but this very increase makes them in one way more difficult to get at. The young composer obtains a hearing at Students' Concerts, at Patron's Fund Concerts, at Promenade Concerts, or what not, and what is the net result? The gratification of hearing his own creation, a recall to the platform, a kindly notice in the papers next day, and—a depleted purse! No publisher cares to look at his compositions, for they prefer—very naturally—to publish things which will pay them by a ready sale to a public which has no serious ideas on art of any description. Occasionally a talented young man may surmount the stone wall of the publishers' *non possumus*, but the great bulk of rising composers are compelled to resort to teaching the piano in order to gain a living. The compositions which were penned with such lofty ambitions and soaring hopes are played once—in rare cases twice—and then are never heard of again.

Moved by this state of affairs, the young composers of to-day, remembering the adage that "God helps those who help themselves," have determined that they will endeavour to alter it, and with this object have founded "The Society of British Composers," in which they have associated with themselves composers of longer and more assured standing than some of them have as yet attained to. All British composers are eligible as Members, and all sympathisers as Associates. The immediate aims of the Society are:—1. To facilitate the publication of such high-class works as the ordinary publisher cannot, or will not, undertake; and 2. The protection of the British composer's interests in the matters of publishing agreements, as the young musician is seldom a good man of business.

We learn that members may submit works for the consideration of the Council, who may select from these such as they consider suitable for publication, the cost being defrayed in whole or in part from the funds of the Society, as the Council may decide. Steps will be taken to procure public performances of such works as may have been approved by the Council, and the Society will probably issue a Year Book containing a complete list of members' works—whether published



or not—available for performance. If there is not a sufficient public here to make the publication of such works possible, an endeavour will be made to produce them on an international basis, and to invade Germany, as Germany has already invaded Britain.

One can sympathise heartily with the aims of the Society, and with the desire to enable our British composers to bring their works more prominently before their compatriots.

In this connection the following speech, delivered by Sir Alexander Mackenzie, at a dinner of the Musicians' Company, will be read with interest :—

"It is just because so much is being done for music that I am led to make the few remarks I have to offer in response to the toast of "Music." Some of us cannot help thinking that the time is come to say that the tide of benevolent intentions is not always being made to flow in the right direction. I never witness the appearance of brilliant young talent without wondering what the future may have in store for him. While every advantage and encouragement in the way of scholarships, prizes, honours, and so on, are held out to him, while he is still a student, the moment his apprenticeship ceases he has to face an appalling amount of apathy and indifference. The persistent founding of new scholarships will not help him—rather the contrary. Some of us think that we have already enough in the way of scholarships, because those who have to deal with their administration know that not infrequently difficulty arises in finding sufficiently worthy recipients for them. Moreover, it occasionally happens that the most talented candidate is debarred from holding a scholarship, because he is too poor to maintain himself during the prescribed tenure.

Again, composition competitions, now so much in vogue, have also their serious drawbacks, for very obvious reasons. The very best is rarely secured through the rather undignified competition medium, whereby hundreds of things are called into being which have no very particular reason to exist. It would be infinitely better to adopt the system which has always obtained in the sister art of painting, and give commissions to men of marked ability or great promise, be they elderly or young. Given leisure to produce something worthy of a composer's talent, you would probably secure better value for your fifty-pound notes; and by this return to the old system of "patronage," as it were, composers would feel that they had some chances of getting work, and greater possibilities of the publication of their serious efforts. Believe me, the *student* is being uncommonly well served and looked after in these days. It is the *ex-student*, the young professional musician, who most requires encouragement and assistance. I am not so much concerned—in fact, not at all—about the *artistic* as about the *material*, the bricks-and-mortar, side of the question. Let our Institutions who are educating—and educating well—young musicians, be relieved of the gruesome thought of what is to happen to them.

I am one of those who believe that until we have an English Opera House—which will provide work not only for the composer, but for conductors, vocalists, choristers, orchestral players, etc.—matters will remain in their present unsatisfactory state. The retort that we have no operatic composers hardly holds water. We cannot say that until we have given our composers a chance. On higher grounds, all who

know their musical history will admit that the national art of Germany, France, Italy, Bohemia and Russia has been created chiefly by the help of the lyric stage. But to us it is denied. We have English opera scholarships, and no Opera House.

I am quite aware that no single individual, society, or company can bring this about, especially in these perturbed times; and no one is rash enough to think that it can be achieved in a hurry. But nevertheless it ought never to be lost sight of. I say all this because I know that you would like to see your good intentions towards our art turned into the most useful and practical channels. Perhaps if some of you would take counsel with those who know most about the seamy side, and the real needs of English music, before and not after you have settled in your minds the manner in which you wish to help music, you would succeed in doing even more good to the art than you are doing at present.

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## Club Doings.

### THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music on Monday, October 30th, Sir Alexander Mackenzie in the chair. After the minutes of the Annual General Meeting on October 29th, 1904, and of the Special General Meeting on May 4th, 1905, had been read and confirmed, the Chairman reminded those present that this was the first meeting of the members since the death of Dr. Steggall and Mr. Walter Macfarren, and alluded in appropriate terms to the loss the Club had sustained. He moved that the Secretary be desired to convey to the relatives of the deceased gentlemen the sincere regret of the Club at the loss of two of its most distinguished members, and to assure them of the heartfelt sympathy that was entertained for them. This was carried.

The Secretary then read the report of the Committee as follows :—

#### REPORT.

Your Committee has the pleasure, in presenting its 16th Annual Report, to announce that the R.A.M. Club has steadily pursued its course during the past year, and has endeavoured to carry out the object with which it was founded, viz. the promotion of friendly intercourse between past students of the Royal Academy of Music. If there has been some occasional discouragement, your Committee is glad to say that there has been still more to be thankful for, and although some members have resigned others have been elected to fill their places.



The usual Meetings have taken place.

The attendance at the Social Meeting and Annual General Meeting on 29th October, 1904, was not as numerous as could have been desired, and the Committee would press upon members the necessity of taking an active interest in the business of the Club if it is to prosper.

The date originally fixed for the first Ladies' Night of the season, had unfortunately to be altered to 12th Dec., owing to the exigencies of the work at the Academy, and this date, which was the only one possible under the circumstances, proved to be inconvenient to many of the Members, who were already engaged elsewhere for that evening. The attendance was consequently only 46, which was the smallest on record. The programme was contributed by Mr. Warren, who gave a sleight-of-hand entertainment, and with Mrs. Warren also interested the company with their "Experiments in Thought Transmission." Mr. Tom Clare was responsible for several sketches at the piano.

The Social Meeting on 4th February, 1905, was utilised for the purpose of informally eliciting the views of members as to the best method of extending the membership, with particular reference to students on leaving the Academy. Mr. Walter Macfarren was voted to the chair and a very interesting and valuable discussion took place, which concluded with a recommendation to the Committee summing up the views expressed at the meeting. Acting in accordance with this recommendation, your Committee summoned a Special General Meeting on 4th May, 1905, when the following additions were made to Rule VI., Sir A. C. Mackenzie being in the chair :—

"The Committee shall have power, should they deem it expedient in the interests of the Club to suspend the Entrance Fee required of new members during a period not exceeding twelve months.

Ex-Students of the Royal Academy of Music applying for membership within a period of twelve months from the date of their leaving the Academy shall not be liable for the Entrance Fee."

Your Committee has announced that the Entrance Fee is suspended until 1st January, 1906, and trust that this concession may have the effect of inducing a great many new members to join the Club. It must however be thoroughly recognised that the most efficacious method of raising the membership is by personal effort, and members are most earnestly requested to support the policy pursued by the Committee. If there were a large accession of members your Committee would be enabled to deal more acceptably with the question of entertainments at the Social Meetings, in respect to which it is at present unduly hampered by narrowness of means.

There were 70 present at the Ladies' Night on 4th March, when the programme consisted of some animated photographs and recitations and stories by Miss Helen Mar.

At the Ladies' Night on 17th June, there were 84 present. The entertainment consisted of a lecture by Mr. Raymond Blathwayt, the well-known interviewer, on "Celebrities I have met" besides some musical sketches by Mr. Charles Frood.

Three suppers were held, the total attendance being rather smaller

than last year. The Committee would again beg members to support these and all other meetings as much as possible.

The Annual Dinner was held on 19th July at the Trocadero, Sir Alexander Mackenzie presiding over the very satisfactory gathering of 93, which included a large proportion of ladies. The toast list was diversified by some violin solos kindly contributed by Mr. Spencer Dyke, and some humorous recitations by Mr. Frank Tagg. Your Committee desires to offer its warmest thanks to Sir Alexander Mackenzie for the admirable manner in which he discharged his duties on the occasion, which contributed in no small degree to the success of the evening and the unqualified satisfaction of all present.

It is with feelings of the deepest regret that your Committee has to record the death of two of its most esteemed members, Dr. Steggall and Mr. Walter Macfarren. Although Dr. Steggall's health did not permit him to attend the meetings of the Club, he was one of its original members and continued his membership uninterruptedly, thus testifying to the interest he felt in its welfare. Mr. Macfarren had rendered services to the Club of the highest possible value, and the Committee feels that by his demise it has sustained no ordinary loss. The removal of his genial personality and the lack of his wise counsels will be severely felt.

Mr. Charlton T. Speer has been elected by the Committee to the office of Hon. Treasurer, vacant by Mr. Macfarren's death.

In submitting to you the Balance Sheet your Committee is compelled once again to draw attention to the necessity for greater promptness in the payment of subscriptions, which, it may be pointed out are due in advance. The delay not only causes great expense in printing and postage, but also serious inconvenience to the business of the Club, unduly embarrassing the efforts of your Committee to carry it on in a worthy and dignified manner.

Once again, appeal is made to the members to show their interest in the Club by more frequent attendance at the Meetings. The Committee acknowledge that the musical profession necessarily does not allow much leisure to those belonging to it, but it may be pointed out that the promotion of the Club's objects can only be attained by each one doing his individual best to that end.

The following Officers retire and are not eligible to the same office during the ensuing year :—The President, Sir A. C. Mackenzie ; four Vice-Presidents : M. Sauret, Mr. Schloesser, Mr. Shakespeare, and Mr. John Thomas ; four Members of the Committee : Mr. G. B. Aitken, Mr. W. J. Kipps, Mr. Richard Cummings and Mr. B. Patterson Parker.

The Hon. Treasurer, Secretary, and Auditors also retire but are re-eligible.

The adoption of the Report was moved by Mr. Thomas B. Knott seconded by Mr. Frank Arnold and, after a short discussion, carried unanimously.

The Secretary presented the Balance Sheet on behalf of the Hon. Treasurer, who was prevented from being present.



## BALANCE SHEET, 1904-1905.

£	s.	d.		£	s.	d.
To Balance from last			Account, 1903-1904	25	0	8
„ Entrance Fees (2) ...	2	2	0			
„ Subscriptions:—						
(Members) £	s.					
/03-04 3 at 10/6	1	11/6				
„ 3 „ 21/-	3	3/-				
/04-05 27 „ 10/6	14	3/6				
„ 138 „ 21/-	144	18/-				
/05-06 3 „ 10/6	1	11/6				
„ 11 „ 21/-	11	11/-				
(Associates) ———	176	18	6			
/02-03 1 at 5/-	5/-					
/03-04 10 „ 5/-	2	10/-				
/04-05 140 „ 5/-	35	0/-				
„ 14 „ 7/6	5	5/-				
/05-06 3 „ 7/6	1	2/6				
„ 1 „ 5/-	5/-					
	44	7	6			
„ Dinner Tickets						
(94 at 5s.)	23	10	0			
„ Receipts for						
Ladies' Nights	9	7	6			
„ Gratuities Box ...	13	7				
„ Dividends on £500						
Stock ...	15	8	6			
	£297	8	6			
By W. Fraser (Printing						
and Stationery) ...	15	6	9			
„ Social Meetings—						
Catering .....	30	7	1			
Concert Room, &c.	19	0	0			
„ Secretary's Disburse-						
ments—Postage ...	9	18	4			
Petty Cash	9	2	2			
„ Trocadero Restaurant						
93 at 5/-	23	5	0			
„ Club Rooms—						
Rent .....	60	0	0			
Newspapers .....	7	17	3			
„ Entertainments .....	15	18	6			
„ Servants' Gratuities	2	0	0			
„ Cheque Book .....	2	1				
„ R.A.M. Club Magazine						
(Printing) .....	16	5	6			
„ R.A.M. Club Prize	10	10	0			
„ Special Donation to						
Students' Aid Fund	10	10	0			
„ Secretary's Salary ...	50	0	0			
Balance in hand .....	17	5	10			
	£297	8	6			

We have this day examined the above Accounts and Balance Sheet with the Vouchers appertaining thereto, and find the same to be correct.

CHARLTON T. SPEER,  
Hon. Treasurer.

Oct. 26th, 1905.

A. J. HALL.  
FREDERICK MOORE.

After several questions in regard to some of the details connected with the Balance Sheet had been answered, Mr. Myles B. Foster proposed that it be passed, and this being seconded by Dr. H. W. Richards, the proposition was carried.

The voting for the election of officers for the ensuing year then took place, Messrs. Alfred Hall and Thomas B. Knott acting as scrutineers. The result was declared as follows:—

*President*, Mr. Myles B. Foster. *Vice-Presidents*, Dr. G. J. Bennett, Mr. Alfred Gibson, Mr. Fred King, Sir A. C. Mackenzie, and Mr. Henry J. Wood. *Committee*, Mr. Frank Arnold, Mr. Welton Hickin, Mr. Walter Mackway, and Mr. Septimus Webbe. *Hon. Treasurer*, Mr. Charlton T. Speer. *Hon. Auditors*, Dr. A. J. Greenish and Mr. Herbert Lake. *Secretary*, Mr. J. Percy Baker.

Dr. Eaton Fanning proposed a hearty vote of thanks to the retiring President, Sir A. C. Mackenzie, and the other officers, for their services during the past year. This having been seconded by Mr. Myles Foster, and carried unanimously, Sir Alexander Mackenzie made a suitable reply.

The remainder of the evening was spent in social intercourse.

To their very great regret the Committee, owing to circumstances quite beyond their control, were compelled to announce that the Ladies' Night, originally fixed for December 14th, but altered to the 16th, could not be held. Every effort will be made to render the next one on March 17th as great a success as possible, and the Committee trust that members will endeavour to be present.

A Supper was held at the Club on November 18th, the new President, Mr. Myles Foster, being one of the company. A very pleasant evening was spent.

## Mems. about Members.

Sir Alexander Mackenzie has been elected an Honorary Member of the Abbey Glee Club.

"The Art of Singing," by Mr. Ffrangcon Davies, was published in the autumn by John Lane.

Mr. Frederick Moore gave pianoforte recitals at the Æolian Hall on October 31st, and at Harpenden on November 14th. He also played at Ealing on November 15th and at Watford on November 16th.

Mr. J. H. Maunder's new cantata "A Song of Thanksgiving" was an item in many Harvest Festival services in September and October.

Mr. William Shakespeare has undertaken to write a series of articles for *The Musician*, a monthly paper published in Boston, U.S.A., which efforts are being made to establish in this country.

On October 18th Mr. Spencer Dyke, with Miss Eleanor Athelstan gave a recital at the Bechstein Hall.

Mr. Edwin York Bowen was formally presented in November with the silver medal of the Musicians' Company, which had been awarded him by the Principal of the Academy.

Miss Noël Neville Griffiths has been touring as understudy to Miss Marie Tempest in "The Freedom of Suzanne" and was called upon to play the part two days after joining Mr. Frohmann's company.

At Bournemouth on October 12th Mr. Harry Farjeon conducted a performance of his "Hans Andersen" suite, which was played at the Patron's Fund Concert in June.

Miss Margaret Gyde played Liszt's E flat concerto at Devonshire Park, Eastbourne, on August 24th and at the Winter Gardens, Bournemouth, on September 19th.

Mr. Lionel Tertis and Mr. York Bowen gave a viola and pianoforte recital at Bechstein Hall on October 30th and another on December 11th.

In recognition of his aid in connection with the representation of the "Maske of the Golden Tree," given by Mr. Charles T. D. Crews the retiring master, Dr. W. H. Cummings has been presented with the silver medal of the Musicians' Company.

The Wessely Quartet, three of whose four members are Mr. Hans Wessely, Mr. Spencer Dyke and Mr. B. Patterson Parker, gave the first concert of their fifth series at Bechstein Hall on November 1st.

*The Bystander* for November 1st contained a portrait of Dr. W. H. Cummings at his work in the Principal's Room at the Guildhall School of Music.



After twenty-four years' service as conductor of the Norwich Festivals Mr. Randegger has announced his intention to relinquish the position. At the conclusion of the recent Festival he was presented by the principal artists with a silver loving cup as a token of their regard. Mr. Ben Davies acted as spokesman. Mr. Randegger acknowledged the compliment paid him in feeling terms, and said that he felt that he ought to leave younger men to do his work. The Executive Committee also presented him with a massive silver Monteith bowl, on an ebony plinth stand, in recognition of his services. The bowl was accompanied by an illuminated list of subscribers, and Sir C. Gilman made the presentation on their behalf. The band gave Mr. Randegger a handsome silver inkstand, and the chorus added a solid silver salver, with a pair of silver vases for Mrs. Randegger, who tendered her thanks in person. The presentation of the chorus gift was followed by "Auld Lang Syne," sung with joined hands.

Sir Alexander Mackenzie was one of the pall bearers at the funeral of Sir Henry Irving in Westminster Abbey on October 20th and his funeral march from "Coriolanus" was played during the progress of that great actor's remains to their last resting place.

Mr. F. A. W. Docker has been appointed choirmaster of St. Pancras Church, N.W.

Mr. York Bowen's pianoforte recital took place at the Bechstein Hall on November 14th.

At the November General Meeting of the Philharmonic Society, Dr. W. H. Cummings was unanimously re-elected to the office of Hon. Treasurer, and Messrs. Arthur Thompson and Allen Gill were elected Auditors. Mr. Stanley Hawley was also elected a member of the Society.

Mr. Reginald Steggall's "Moto continuo," Op. 18, No. 5, for the pianoforte, was performed for the first time on November 25th at Bechstein Hall.

Miss Margaret Kennedy has been appointed Organist to the American College for Girls at Constantinople.

Mr. W. E. Whitehouse having given the band parts of Piatti's violoncello Concerto in D minor to the Royal Academy of Music in memory of his master, the Contessa Piatti Lochis (Piatti's daughter) generously followed this up by presenting the Institution with her late father's autograph Score.

A portrait and biographical sketch of Mr. W. W. Starmer appeared in the *Musical Standard* for November 25th. Mr. Starmer is desirous of making a comprehensive list of quarter-chimes and chime tunes which have been or are in use in this country and asks that such may be sent him.

Mr. Sydney H. Lovett has been appointed Organist and Choirmaster of the Church of SS. Augustine & Faith, E.C.

We regret to note the death of Mr. W. Cadwaladr Davies, the husband of Mrs. Mary Davies, to whom the sympathy of the members will be sincerely extended.

Mr. Fred Gostelow conducted "The Golden Legend" by the Luton Choral Society on November 22nd.

Mr. R. W. Tyson directed a performance of Mendelssohn's "Christus," in Forest School Chapel, on December 17th.

Messrs. Joseph Williams, Ltd., have in the press a new volume of

Exercises in Harmony, Counterpoint and Modulation, by Mr. Stewart Macpherson, which will shortly be issued. They have also commissioned Mr. Macpherson to write a book on the "The Evolution of Musical Forms, both structurally and historically considered."

A portrait of Mr. Lionel Tertis was given in *The Strad* for January. At a Concert given on November 14th at Steinway Hall, by Miss Hilda Wilson and Mr. Lane Wilson, the latter's song-cycle "Dorothy's Wedding Day" was performed for the first time.

M. Emile Sauret played Ernst's F sharp minor Concerto at the Chicago Musical College Concert on December 7th giving as an *encore* Wieniawski's "Souvenir de Moscou."

The Leeds Municipal Concert on December 24th was devoted to the works of Mr. Edward German conducted by himself.

At the R.C.O. Reception on January 13th, the Alma Mater Choir sang, conducted by Mr. H. R. Eyers, a M.S. chorus "Tell me, ye Bards," by Mr. Stanley Marchant, being in the programme. Mr. York Bowen also played some pianoforte solos, including a "Nocturne" and a "Caprice" of his own composition.

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## Obituary.

It is with very deep regret that we announce the death of Mr. ARTHUR LAKE, an original member of the Club, on December 1st, 1905, after some six months' illness from a form of Bright's disease, leaving a widow and family to mourn his loss. Mr. Lake was born at Chobham, in Surrey, and entered the Royal Academy of Music in 1878, where he became a pupil of Dr. Steggall for the organ, and Mr. H. C. Banister for theory. His first piano master was Mr. Thouless, but subsequently he was for a short time under Mr. Matthay. Mr. Lake, who was L.R.A.M. and A.R.C.O., was at the time of his death organist of St. Paul's Church, Frimley, Surrey. He composed several pieces for the organ, besides services and other church music, one of which is in use at King's College, Cambridge. He was a man of singularly modest and attractive character, and the present writer, who was with him in Dr. Steggall's class for some years, will ever retain a grateful remembrance of his sincerity and unobtrusive kindness.

B.

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## Organ Recitals.

Bennett, Dr. G. J., at Lincoln Cathedral (November 17th).

Docker, Mr. F. A. W., at the Albert Hall (November 19th).

Gostelow, Mr. Fred, at St. Barnabas, Linslade (October 18th), Parish Church, Luton (November 6th), Congregational Church, Watford (November 15th), Wesleyan Church, Newbury (November 29th), and Priory Church, Dunstable (December 11th).

Hart, Mr. Leonard, at St. Laurence, Jewry, and Brunswick Chapel, Upper Berkeley Street.

Huntley, Dr. G. F., at Holy Trinity, Berwick on Tweed (October 26th), and the Albert Hall (December 3rd).



Richards, Dr. H. W., at Christ Church, Lancaster Gate (November 11th and 25th), and the Albert Hall (December 10th.)

Thomas, Mr. W. Henry, at the Albert Hall (December 24th).

Upsher, Mr. W. T., at All Saints, North Peckham (October 8th, November 12th, and December 10th).

## New Music.

*Farjeon, Harry*, "Night Music" for the pianoforte (Augener & Co.)  
"Ein Schwanengesang" " " (Vincent Music Co.)

"Trois Morceaux Gracieux" " " (Vincent Music Co.)

*Hawley, Stanley*, "The Orphan" by Carmen Sylvia, Dramatic Poem for Recitation (Novello & Co.)

*Needham, Alicia Adélaide*, "Terence," Song (Augener & Co.)

"Sweetest Love, I do not go," Song (Novello & Co.)

*O'Leary Arthur*, Barcarolle in A flat for the pianoforte (Bosworth & Co.)

*Rumsey, Murray*, "Draw nigh to God," Anthem (Novello & Co.)

"The Story of the Cross" (Novello & Co.)

## The R.A. Musical Union.

At the meeting held at the Academy on December 2nd a very pleasant function took place. Mr. J. B. McEwen having, after six years' service, resigned the office of Hon. Secretary, it was felt that some recognition of his labours should be made. Accordingly a small testimonial was got up, and in the course of this meeting was presented to Mr. McEwen by Mr. F. Corder on behalf of the subscribers. The programme of the evening was contributed by Miss Carmen Hill who sang songs by Brahms, Strauss and others, and by Mr. Hans Wessely who played the "Mackenzie" violin concerto. He also led in the performance of the "Tanéïev" string quintet in G, in which his associates were Mr. Rowsby Woof, Mr. James T. Lockyer, Mr. B. Walton O'Donnell and Miss Gwendolen Griffiths.

## Our Alma Mater.

The chamber concert was given in Queen's Hall on November 20th. An interesting item was a set of Variations for String Quintet in G (Op. 13) by the Russian composer, Tanéïev; Messrs. Rowsby Woof, Thomas Morgan, James T. Lockyer, B. W. O'Donnell, and Miss Gwendolen Griffiths being the executants. Mr. Joseph Thorns and Mr. James Lockyer played the first movement from Mozart's Concerto in E flat for violin and viola; both are Ada Lewis scholars. Miss Margaret Clarkson gave an interpretation of three movements from Schütt's "Carnaval Mignon" for pianoforte, and Miss Hilda Rekas, another pianist, brought forward a Prelude and Fugue in D

minor by Glazounow. Miss Dorothy Grinstead and Miss Marjorie Wigley concluded the afternoon's proceedings with a performance of Liszt's Concerto "Pathétique" for two pianofortes. Miss Verena Fancourt sang Goring Thomas's "A Memory," and Miss Hedwig E. Hantke gave renderings of two songs by Elgar, "Through the long days" and "Like to the damask rose." Mr. Hubert Baker sang "Come, gentle Sleep," from Sullivan's "Ivanhoe." Miss G. Vera Cockburn recited "Tender thoughts," by Phillip Lincoln, and W. Allingham's "Fairies," to both of which Mr. Hubert Bath had supplied musical accompaniments, which he played on the pianoforte.

The orchestral concert was given in Queen's Hall on the 15th December. Mr. Hubert Bath contributed to the programme a set of three "Indian Songs," entitled "Before the Dawn," "Surf Song," and "Korean Song," the last a duet. These were rendered by Mr. Charles Thomson, who undertook the two first, and Miss Hedwig Hantke joined him in the duet. Mr. Bath was "called." Miss Myra Hess opened the afternoon's music with a performance of Grieg's Piano-forte Concerto in A minor. Miss Vandamm, another pianist, played Tschaikowsky's Fantaisie de Concert, "Les Contrastes." Miss Gladys Clark (Dove Scholar) played the first movement of Tschaikowsky's Violin Concerto. Miss Isobel Mearns sang "Softly awakes my heart" ("Samson and Delilah"); Miss Caroline Hatchard with Mr. John Bardsley gave the Dream Scene from Sir A. C. Mackenzie's "Rose of Sharon," and Mr. Dennis Creedon, holder of the newly instituted Bowen Gift, sang "Love in her eyes" from "Acis and Galatea." The orchestra, besides furnishing the accompaniments, performed Berlioz's Overture, "Le Carnaval Romain."

The students of the operatic class gave a performance in the Concert Room of the Academy on the 13th December, under the direction of Mr. Edgardo Lévi, the second acts of "Martha" and "Carmen" being selected on this occasion. The "Spinning" Quartet in "Martha" was rendered by Miss Aileen Hodgson, Miss Marie Wadia, Mr. John Bardsley, and Mr. J. McNaughton Duncan, and each of the vocalists was also heard in solo work. Miss Hodgson was *Martha*, and Mr. Bardsley sang the "Flower" song in "Carmen." Mr. Duncan took the part of *Escamillo*, and a *Carmen* was found in Miss Edith H. Coish.

On the following afternoon the pupils of the Dramatic Class had their turn. The programme consisted of three items which displayed the performers' ability in different classes of work. The first selection was the second act of Mrs. Humphrey Ward's "Eleanor," in which Miss Lylie McGrath acted the part of the mad girl, while Miss G. Vera Cockburn was the terrified American girl whose life is attempted by the lunatic. The scene from "The Provoked Husband" provided a contrast, and was rendered by Miss St. David Williams and Miss Hilda Harding as *Lady Townly* and *Lady Grace* respectively. The *pièce de resistance* chosen was Pinero's comedy "Dandy Dick." Miss Lylie McGrath was the sporting widow, and Mr. Cecil Pearson took the part of *Sir Tristram Mardon*. Mr. Emile D'Oisly was the "ang it on the 'atstand" butler, and Mr. J. McNaughton Duncan was the *Dean*. The Misses Muriel Allen and Ruth Parrot appeared as the daughters of the Dean. Miss Rosina Filippi, who is responsible for the Dramatic Class, directed the performance.



## Academy Letter.

The Principal has been conducting, periodically, for the Sunday Concert Society during the present season, and at the Concert held on January 14th, Mr. F. Corder's "Prospero" Overture was performed with much success.

Sir Alexander's "Benedictus" was played by the London Symphony Orchestra at the Châtelet Theatre, during the recent visit to Paris, and served to bring out the fine quality of the strings, which was much admired by the audience and press.

Sir David Salomons, Bart., has resigned his position on the directorate of the Academy. Mr. Henry Cubitt Gooch has been elected a member of the Committee of Management.

At the directors' meeting held on November 16th Dr. Charles A. E. Harriss and Mr. Louis Zimmerman were elected Honorary Members, the following Associates also being elected:—E. York Bowen, William H. Dana, G. Herbert Fryer, Stanley R. Marchant, K. Otto Stops, Philip Suckling, Charles Thompson, Gertrude Booth, Winifred Christie, Rosamond Ley, Ethel M. Rister, Maria Regan (*née* Tate), A. Estelle Tiltman, Ada F. Weedon (*née* Brion).

A recent student, Miss Dorothy Hue Williams, has distinguished herself by passing the L.R.A.M. examination in three different branches, viz.:—(1) Harmony and composition; (2) Pianoforte; and (3) Violoncello. This constitutes a "record."

Three lectures were delivered on October 18th and 25th and November 1st by Mr. Tobias Matthay on "The Foundations of Pianoforte Touch." They were all well attended.

The Chamber Concert took place on November 20th, and the Orchestral Concert on December 15th, both being held at Queen's Hall. On the latter occasion the programme included Three Indian Songs by Hubert Bath (Goring Thomas Scholar.)

The Operatic Class, under the direction of Mr. Edgardo Lèvi gave a performance of Flotow's "Martha" (Act 2) and Bizet's "Carmen" (Act 2) at the Academy on December 13th. The Staging and Dances were arranged by Mr. B. Soutten.

On December 14th the Dramatic Class, under the direction of Miss Rosina Filippi, gave a performance of Mrs. Humphrey Ward's "Eleanor" (Act 2), a scene from "The Provoked Husband" (by Sir J. Vanbrugh and Colley Cibber), and Pinero's "Dandy Dick." This performance was repeated on December 19th at the Vaudeville Theatre.

The following Scholarships, etc., have been awarded as under:—Westmorland Scholarship, Aileen Hodgson. Macfarren Scholarship, Montague F. Phillips. Potter Exhibition, Lawrence Taylor. Hine Prize, Myra Hess. Sainton-Dolby Prize, Clara Smith. Bonamy Dobree Prize, Kenneth Park. Rutson Memorial Prizes, Gwladys Roberts and David Brazell. The Thalberg, Sterndale Bennet, and Parepa Rosa Scholarships will be competed for in April next. Further particulars may be had of Mr. F. W. Renaut.

W.H.

## Pianoforte Playing.

Abstract of a series of three lectures delivered at the Royal Academy of Music on Wednesdays, 18th and 25th October and 1st November, by

MR. TOBIAS MATTHAY.

In his first lecture Mr. Matthay pointed out that it was necessary to distinguish between those facts of practising and teaching which were the general foundation of all forms of performance, and those others which form the special foundation of piano-playing. We must learn to perceive music, and at the same time to express ourselves through the pianoforte medium. This latter power entirely depended on the ability to give any desired inflection of sound, whether in tone or duration, together with any degree of agility. Hence this mastery over the laws of the act of touch constituted the true foundations of piano-playing, the principles of which he thought would soon be as generally taught as the elements of musical theory.

Technical teaching was shown to consist of two sides—instrumental and muscular—and the lecturer spoke of the laws concerning the instrument itself. There was a vast amount of ignorance respecting the actual process of key treatment, but mischievous teachings and "methods" were worse than ignorance. Mr. Matthay instanced a few of the worst fallacies, such as the upthrowing of fingers and hands, keyboard squeezing and key-hitting. The last was mechanically wrong because it wasted power, the advantages of the piano mechanism being lost, and it was physiologically wrong because of the strain on the tendons. Moreover, key-hitting precluded the performer from fulfilling his musical intentions. Mr. Matthay contended that the amount of tone depended solely on the degree of speed given to the key after the moment of contact and before the moment of tone-emission. Beauty of tone depended upon the full key-speed being attained, not suddenly but gradually, during the descent of the key.

In the second lecture Mr. Matthay insisted on the necessity of acquiring musical judgment and taste. No musician was ever born "ready made"; some learned slowly and others quickly. Vivid imagination was the distinguishing faculty of genius, but it was useless unless accompanied by reasoning power, which explained why there were so few really great artists. It was also rare to find high qualities of perception combined in the same person with high talents towards the acquisition of expression or technique. It was necessary to bring technique and perception into union, therefore every sound must be intelligibly directed as to tone inflection. This was impossible without accuracy in the timing of each, and therefore there were no unimportant notes in performance. Inflection of tone from note to note implied in each case a difference in the degree and mode of applying energy to the key; therefore it was only by constant judging of the actual "requirements of the key" that we could succeed musically. In a word, key-resistance itself must apprise us how much energy was at the moment required by the key; and the "muscular sense" must be trained to do this. One of the greatest



difficulties in playing was the acquisition of keen powers of attention in this respect. This constantly required vigilance, musically and muscularly; hence the reason of the baneful influence of much practice on dumb or semi-dumb keyboards, amongst which the lecturer humorously included "the ordinary school-room piano."

Mr. Matthey drew a distinction between faults caused by technical inefficiency and those caused by inefficient attention. Mere inattention was the cause of much unmusical playing. Some students and teachers thought that mere noise-making constituted "concert touch," and seemed unable to distinguish between the sound of a really large "piano-voice" and distressful noises. Mention was made of one talented young man who had wasted two years on the Continent in pursuit of this fallacy. The lecturer protested against the libel that Continental teaching was better than English, and alluded to the hopeful signs that the public and others were beginning to recognise the strength of the English pianist, as also of the rising school of English composers. . . . He then fully discussed the nature of the touch-question from the muscular side. He showed what is meant by the idea and act of "resting" and the act of key-depression proper added to this "resting," thus proving touch to be of a dual nature. All kinds of touch must be built up from the three possible components, arm-weight, hand-exertion, and finger-exertion.

At the third lecture Mr. Matthey, aided by a number of diagrams, further developed his contentions regarding the components of touch first mentioned at his previous lecture, and the relationship was shown between these three main touch-formations and the popularly recognised forms of *movement*, finger-movement, hand-movement (so-called "wrist-touch") and arm-movement. The "inexorable laws of agility" were also explained. Natural legato and staccato, and the more artificial forms of these were considered. Staccato could be as varied as legato in its tone; even the Leschetizky teachers made the mistake of supposing that staccato tone must be only of one kind. Mr. Matthey explained how the contrasts in quality of tone must be provoked muscularly, and pointed out the bearing of the flat and bent finger-attitudes on this question, and the correlated conditions of the upper arm.

The supreme importance of correct changes in state of the fore-arm in a *rotary* direction was insisted upon, and it was shown that evenness of tone was impossible without obedience to these laws. Mr. Matthey from time to time exemplified at the piano the various touch-forms discussed, by means of short excerpts from the works of the great masters, showing how agility and the various effects required for cantabile, passage-work, and staccato and legato, depended on proper choice of touch-formation, etc.

The illustrations and experiments were mostly given by the lecturer, but on the last occasion he was assisted by Miss Irene Scharrer.

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 †Macfarren, Herbert, Esq.  
 \*Mackenzie, Sir A. C.  
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 Maclean, H. A. Esq.  
 \*Macpherson, Stewart, Esq.  
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 †Winckworth, W. F. Esq.  
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 Davies, Mrs. Mary  
 Davies, Miss Mary  
 Dawson, Miss May  
 Daymond, Miss Annie  
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 Dunham, Miss Edith  
 Dutton, Miss B. M.  
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 Ekless, Miss  
 Eyers, Mrs. H. R.  
 Eyre, Mrs. Bucknall  
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 Ford, Miss Margaret  
 Fortye, Miss Grace  
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 Griffiths, Miss Noël Neville  
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 O'Leary, Mrs. Arthur  
 Prescott, Miss Oliveria  
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 Richardson, Miss Winifred  
 Robinson, Miss Winifred  
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 Rose, Miss Winifred  
 Sargent, Miss Amy  
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 Smith, Miss Grace M.  
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 Wood, Miss Ethel  
 Woollatt, Miss Ethel  
 Zimmermann, Miss Agnes



## Future Fixtures.

SOCIAL MEETING, Saturday, 20th January, 1906, at 8 p.m.

Supper, Saturday, 17th February, 1906, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 17th March, 1906, at 8 p.m.

Supper, Saturday, 19th May, 1906, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 16th June, 1906, at 8 p.m.

ANNUAL DINNER, Wednesday, 18th July, 1906, at 7.30 p.m., at the Trocadero Restaurant.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

## Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 5, Avenue Villas, Tooting Graveney, S.W.

By order of the Committee.